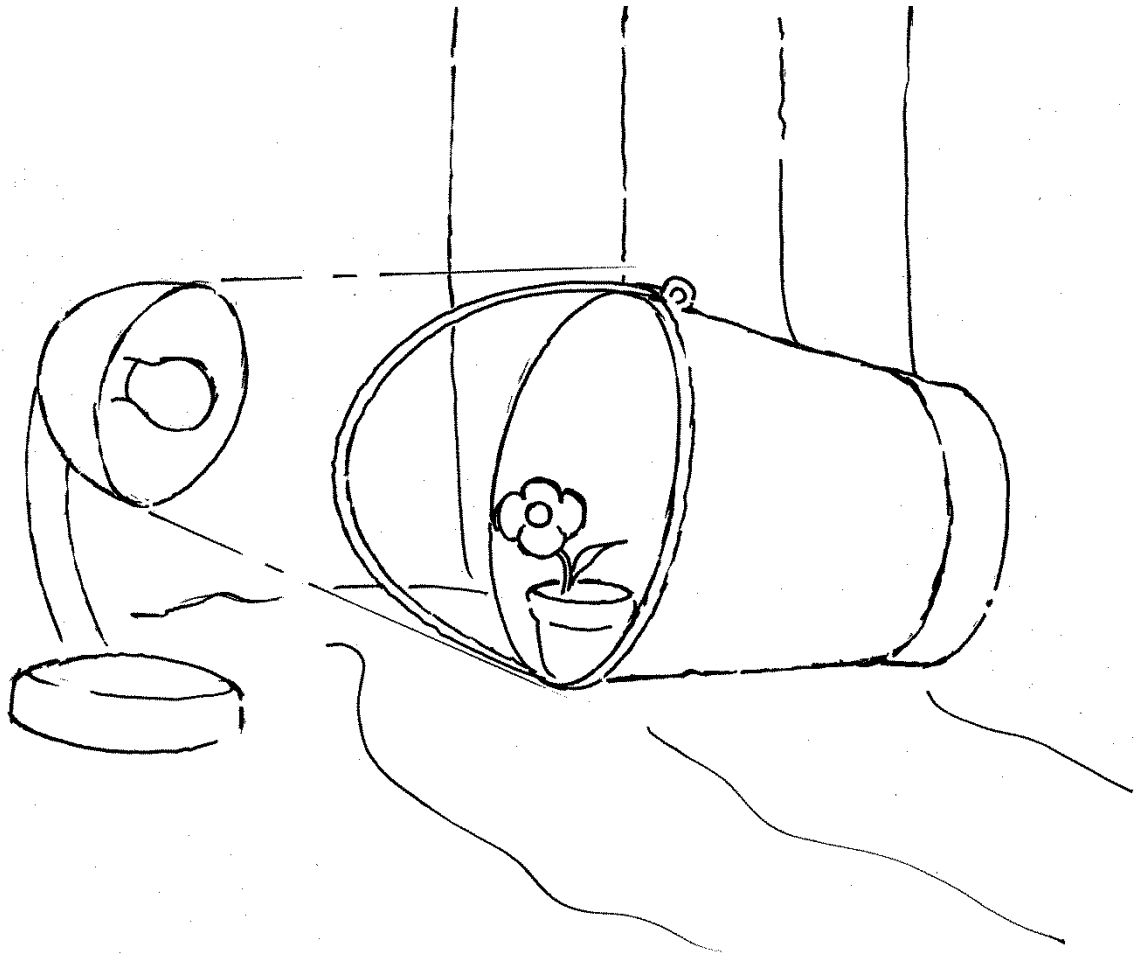


lends itself to the study. We see tones better if we use dramatic or subdued light and if we reduce the colour element in the subject. You will need to set up a still life which can be used for this.

Get an old galvanised bucket or a pewter mug and a piece of mid-tone grey cloth as a background; this will have to be about a metre square at least. Look in oddments bins at drapers and soft furnishing shops for this. Create a corner where you can reduce the light, you will need a vertical surface behind the subject and a table top or coffee table to place it on. Pin, staple or tape the cloth so it hangs behind the area where you will place the bucket and covers the table top where it will rest. Get a large petalled flower, which is yellow or yellow/white in colour. Avoid using complex flower forms. Arrange the bucket/mug on its side so you are looking at part of its side and part of the opening (see diagram) and place the flower in the opening, use a small, nondescript coloured pot as a vase if you think you will take a long time over this and want to keep the flower well. If you remove the flower and leave it in a cooler place at night it will stay fresh longer. Get a lamp and aim it at the still life so it throws strong light onto the bucket and some of the flower and arrange it all so you get the maximum play of shadow and light over the subject.



## STEP BY STEP



This is an example of a painting done earlier, on a similar theme. The objects were sketched from observation, as they appeared under a hedge. Then they were painted using photo reference, but 'photo-realism' isn't sought after. It is part of a series of works on the theme of the 'outdoor still-life'. The oil paint is handled crudely and clumsily wet into wet - this allows opportunity for accident and nuance. Much of the colour in the acrylic underpainting is allowed to shine in places where it accents the form. The result is academically dark and a bit 'kitchen sinky'.

## EXERCISE

This exercise is about apples. We enclose three examples of still life painting:-one by Courbet, one by Magritte and one by Picasso. The connection between this and the previous exercise is that metaphysical art preceded 'Surrealism'. Magritte is an example of a surrealist painter. Surrealism aims to present 'a world beyond the real', a dream like fantasy, where the conscious and subconscious mind meet up. Magritte shows us a giant bowl of apples in stone, like a sculpture, by the sea – called 'The big table', it was done as late as 1962.



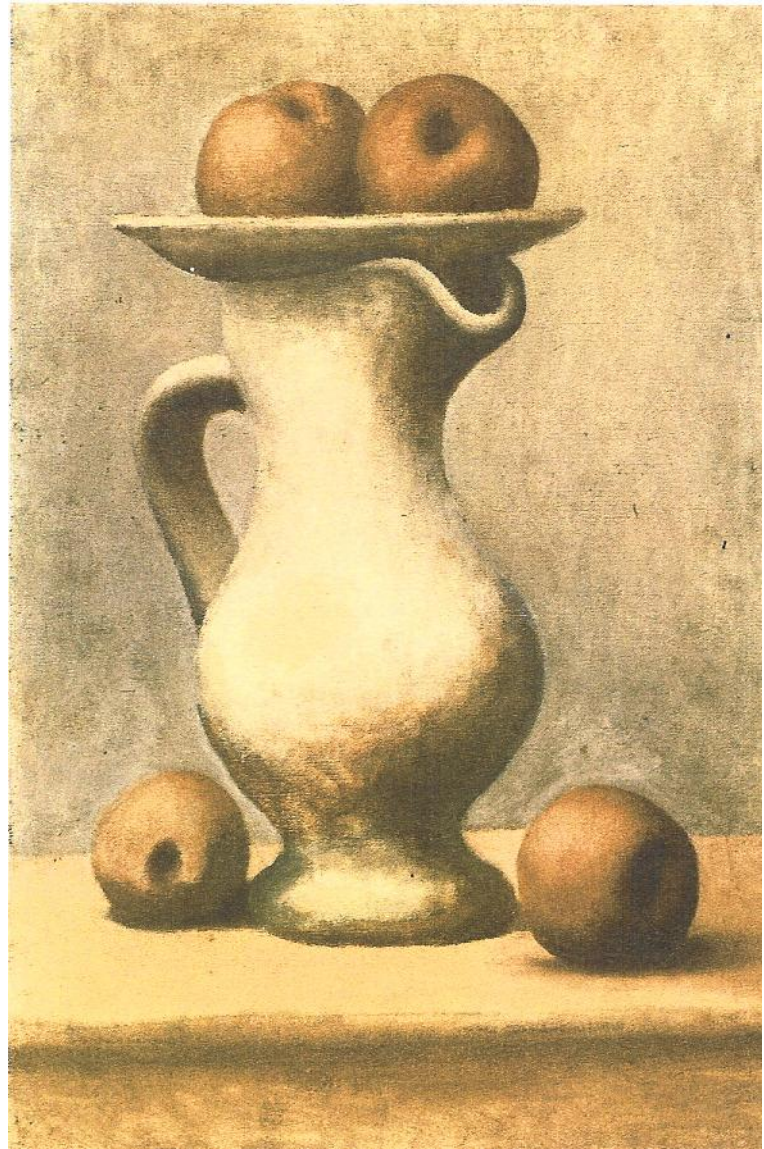
Courbet, an example of a French 'Realist' painter, presents a rich, 'true grit' study of apples (and a pomegranate) where the simplicity of the subject is deceptive.



The composition is good, the colour is very subtle. He uses the complementary contrast of red and green, a contrast by extension between red and green (red constitutes the bulk of the surface colour in the picture) and uses the achromatic or neutral potential of the pewter mug to include blue/violet, thus setting up a harmonious triad – red, blue and yellow, known as the fundamental triad. We contrast the realism of his work with the Surrealism of Magritte's.



Finally look at Picasso's still life with pitcher and apples.



Done in 1919, it bridges the two previously mentioned art movements. It is a simple, heavy (and almost ugly) rendition of the subject. The composition is stable and there is a possible face in the 'eyes' of the two apples at the top and the smiling mouth of the pitcher. The colour is subdued.

Using these examples for reference, make a still life painting of your own, of apples. Create a feeling of your own 'brand' within this very simple subject matter. Make the work no larger than A3.